

Texa by Sadman
A Blending Plugin for Bibble 5 software

User Guide

Authored by

Jonathan. M. Knights

Edited and Reviewed by

Gareth Williams

Version 0.03

Index

Table of Contents

Texa Plugin User Guide.....	4
Document Purpose.....	4
The Plugin.....	4
Key Features.....	5
Installation of the plugin.....	6
Automated.....	6
Manual.....	6
Windows7:.....	6
Windows XP:.....	6
Linux:.....	6
Mac:.....	6
General Notes.....	6
The User Interface.....	7
Heading.....	7
Layers Tab.....	7
Effects tab.....	8
Placement tab.....	9
Placement 2 tab.....	10
The Blend Modes.....	11
Worked Examples Using Texa.....	15
Example 1 – (Blend Mode = Normal).....	16
.....	17
Example 2 – (Blend Mode = Darken).....	18
Example 3 – (Blend Mode = Multiply).....	20
Example 4 – (Blend Mode = Color Burn).....	21
Example 5 – (Blend Mode = Lighten).....	21
Example 6 – (Blend Mode = Screen).....	23
Example 7 – (Blend Mode = Color Dodge).....	24
Example 8 – (Blend Mode = Linear Dodge).....	25
Example 9 – (Blend Mode = Overlay).....	26
Example 10a – (Blend Mode = Soft Light).....	28
Example 10b – (Blend Mode = Soft Light).....	30
Example 12 – (Blend Mode = Vivid Light).....	32
Example 13 – (Blend Mode = Linear Light).....	33
Example 14 – (Blend Mode = Pin Light).....	34
Example 15 – (Blend Mode = Hard Mix).....	35
.....	35
Example 16 – (Blend Mode = Hue).....	36

Example 17 – (Blend Mode = Saturation).....	37
Example 18 – (Blend Mode = Color).....	38
Example 19 – (Blend Mode = Luminosity).....	39
Example 20 – (Blend Mode = Add).....	40
Example 21 – (Blend Mode = Subtract).....	41
Example 22 – (Blend Mode = Difference).....	42
Example 23 – (Blend Mode = Average).....	43
Example 24 – (Blend Mode = Negation).....	45
Example 25 – (Blend Mode = Exclusion).....	46
Example 26 – (Blend Mode = Reflect).....	47
Additional Tips and Tricks.....	48

Texa Plugin User Guide

Document Purpose

The purpose of this document is to introduce and provide help to users of the Texa plugin within the Bibble5 software interface.

The Plugin

Texa plugin is published by Sadman as a plugin for the Bibble5 software that is used for image processing.

This plugin aims to provide within Bibble5 several features available to users of Adobe Photoshop and similar applications.

It is currently at version **0.7** but this will change as and when the author has time for upgrades and bug fixes.

Bzplug files may be obtained from <http://bibble.sadman.net/texa/> or <http://bibble.sadman.net/files/b52/>

Key Features

Texa enables you to blend your image with textures in layers. Each texture is an image file (JPG or PNG – with the exception of 8bit greyscale images).

The original image and textures, defined on the **Layers** tab of the plugin, can be blended in the following modes:

Normal	Soft Light	Luminosity
Darken	Hard Light	Add
Multiply	Vivid Light	Subtract
Color Burn	Linear Light	Difference
Lighten	Pin Light	Average
Screen	Hard Mix	Negation
Color Dodge	Hue	Exclusion
Linear Dodge	Saturation	Reflect
Overlay	Color	

The other tabs of the plugin provide additional control of each texture.

The **Placement** tab controls rotation, mirroring and positioning of textures; **Placement 2** controls offset and scaling.

The **Effects** tab provides these effects:

None	Hue/Sat	Red Channel (BW)
Blur	Tint	Green Channel (BW)
Sharpen	Invert	Blue Channel (BW)

The plugin can be applied to any layer (except a Heal/Clone layer).

NEVER use Texa on a Heal/Clone layer as it may crash Bibble5.

Installation of the plugin

Automated

The easiest way to install the plugin is to double click on the **texa.bzplug** file and Bibble5 will be installed by Bibble5 automatically.

Alternatively with Bibble5 already running go to the File menu and use the Plugin Install option. This will then allow you to use the file manager to locate the texa.bzplug which when you select is then installed.

Create a **texa** directory in the user Bibble home directory to hold the textures that you wish to use. (Use **About (?)** button to 'learn' the exact location).

Manual

Manual installation is also possible using the **texa.bplugin**. The plugin and textures need to be installed in the following locations:

Windows7:

Plugin Directory: C:\Users**username**\AppData\Local\Bibble Labs\Bibble Pro\Plugins\

Texture Directory: C:\Users**username**\AppData\Local\Bibble Labs\Bibble Pro\texa\

Windows XP:

These directories are variable depending on user input at time of installation.

Typically it may be:

Plugin Directory: C:\Documents and Settings\[user name]\Local Settings\Application Data\Bibble Labs\Plugins

Texture Directory: C:\Documents and Settings\[user name]\Local Settings\Application Data\Bibble Labs\texa

or

Plugin Directory: C:\Bibble\Bibble Pro\Plugins\

Texture Directory: C:\Bibble\Bibble Pro\texa\

Linux:

Plugin Directory: /home/**username**/.bibble5/Plugins/

Texture Directory: /home/**username**/.bibble5/texa/

Mac:

Plugin directory: /Users/**username**/Library/Application Support/Bibble 5/Plugins/

Texture directory: /Users/**username**/Library/Application Support/Bibble 5/texa/

General Notes

After installation Bibble5 must be closed and restarted for the plugin to be shown: the plugin will appear in the plugins tabs located on the right side of the Bibble5 interface.

Plugins are, by default, sorted by plugin name so Texa will appear on one of the later tabs. Individual plugins can be 'pinned' and then appear at the top of the Bibble5 interface on the right side.

NEVER use Texa on a Heal/Clone layer as it may crash Bibble5.

The User Interface

Heading

Texa effects are enabled/disabled using **Enable Texa** checkbox.

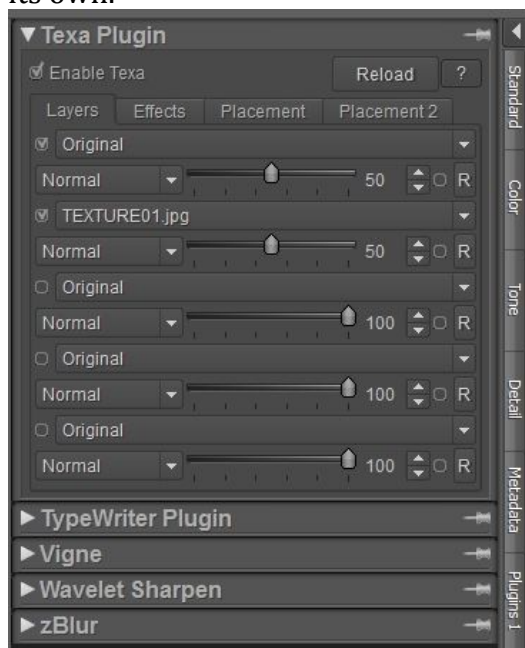
The **Reload** button provides a refresh function to the whole image.

Layers Tab

Note that this relates to Texa layers not Bibble layers. Multiple Texa layers can be applied on any Bibble layer (apart from Heal/Clone !) .

The pull down menu on each layer specifies which image from the texa folder is to be used for that layer. The checkbox to the left of the image name includes that layer in the final image.

The sliders provide a 0 to 100 degree of opacity to each layer. The **R** button (Random) changes the texture to the next one in the texa directory. The checkbox to the left of the R button causes the selected layer to be previewed on its own.



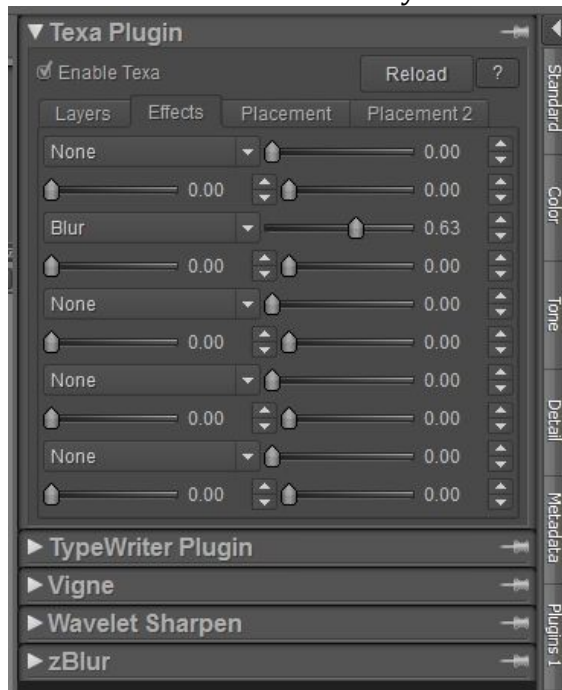
This shows the original image blended with a texture – each at 50%

The original image and textures can be blended in the following modes:

Normal	Soft Light	Luminosity
Darken	Hard Light	Add
Multiply	Vivid Light	Subtract
Color Burn	Linear Light	Difference
Lighten	Pin Light	Average
Screen	Hard Mix	Negation
Color Dodge	Hue	Exclusion
Linear Dodge	Saturation	Reflect
Overlay	Color	

Effects tab

This tab is used to set the way in which each layer is used



Showing Layer 2 blurred at 0.63 radius

The Effects that can be applied are:

None	Hue/Sat	Red Channel (BW)
Blur	Tint	Green Channel (BW)
Sharpen	Invert	Blue Channel (BW)

For each layer there are three Sliders that change the action of the effect on the texture (Slider 1 to the right of the effect name , Sliders 2 & 3 below). All with parameters (0-1.00), they have different meanings for each effect.

None	Sliders not used
Blur	S1 radius
Hue/Sat	S1 modifies hue (0.00 is original color); S2 saturation
Sharpen	S1 radius; S2 strength; S3 limit
Invert	Sliders not used
Red, Green, Blue	Effect uses this channel when S1 \geq 0.50
Tint	S1 sets hue; S2 saturation; S3 is brightness range to which applied

Placement tab

This tab is used to modify rotation and mirroring of a texture layer and its overall placement. It does not apply to the original image.



Here, Layer 2 has been rotated 180 and mirrored about the Y axis. It has been scaled to fit the overall image.

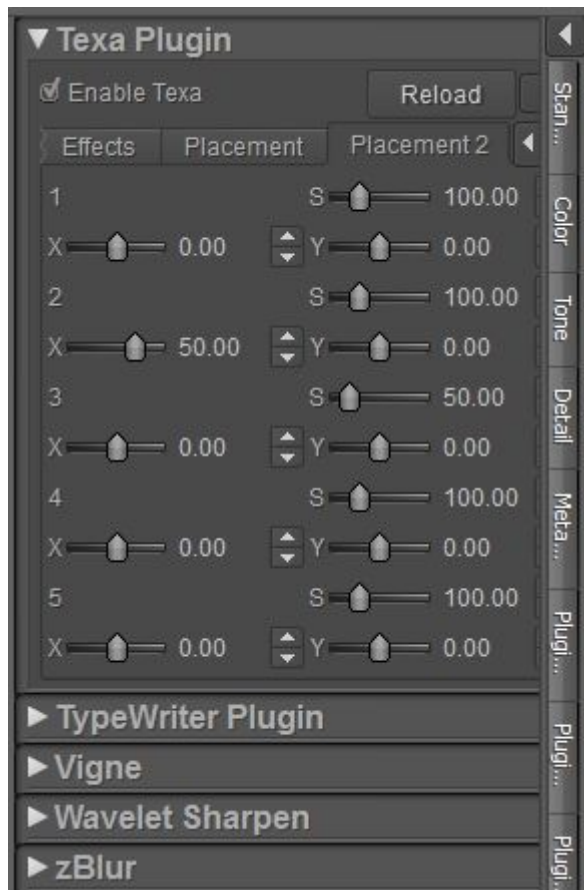
A texture layer can be placed in the centre or corner of the overall image; it can also be scaled to fit.

It can be mirrored about the X or Y axis and can be rotated in 90° steps.

Placement 2 tab

This tab is used to shift and scale the texture layers.

It does not affect the original image or layers that have been specified as Fit on the Placement tab.



Layer 2 has been scaled to 50% and shifted right by 50% of the X axis.

The Blend Modes

The blend modes are essentially the same as those in Adobe Photoshop and similar graphics packages.

The Blend Modes specified in the Layers tab control how pixels in a Texa layer interacts with the layer beneath. It's helpful to think in terms of the following colors when visualizing a blending mode's effect:

- The **base color** is the original color in the lower layer.
- The **blend color** is the color being applied by the upper layer.
- The **result color** is the color resulting from the blend.

Note that the original image can be used in more than one layer and blended in different ways - as shown in several examples later.

Notes:

>>>>> In many of these modes there is an oddity -- blue and magenta in the blend layer appear to be more 'transparent' than cyan and green. This is when using proPhoto for the image and a true colour png for the blend.

These effects may be due to the Color Space used and also possibly a difference between the image color space and the texture color space.

1. Normal

Normal blends the base and blend colors according to the transparency. If the blend layer is fully opaque, the result is the same as that layer. Two layers at 50% transparency result in an average color.

2. Darken

Darken looks at the color information in each channel and selects the base or blend color—whichever is darker—as the result color. Pixels lighter than the blend color are replaced, and pixels darker than the blend color do not change.

3. Multiply

Multiply looks at the color information in each channel and multiplies the base color by the blend color. The result color is always a darker color. Multiplying any color with black produces black. Multiplying any color with white leaves the color unchanged.

4. Color Burn

Color Burn looks at the color information in each channel and darkens the base color to reflect the blend color by increasing the contrast. With an opaque blend, white blend gives white; black blend gives black. Blend layer colors more or less replace the base color. Better used with a transparent blend layer.

5. Lighten

Lighten looks at the color information in each channel and selects the base or blend color—whichever is lighter—as the result color. Pixels darker than the blend color are replaced, and pixels lighter than the blend color do not change.

6. Screen

Screen looks at each channel's color information and multiplies the inverse of the blend and base colors. The result color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.

7. Color Dodge

Color Dodge looks at the color information in each channel and brightens the base color to reflect the blend color by decreasing the contrast. Blending with black produces black. Fully saturated blend color results in that color. Pastels in the blend color lighten the result image; white in blend results in white. Better used with a fairly transparent blend layer.

8. Linear Dodge

Linear Dodge (Add) looks at the color information in each channel and brightens the base color to reflect the blend color by increasing the brightness. Blending with black produces no change.

9. Overlay

Overlay multiplies or screens the colors, depending on the base color. Patterns or colors overlay the existing pixels while preserving the highlights and shadows of the base color. The base color is not replaced, but mixed with the blend color to reflect the lightness or darkness of the original color. A mid gray blend color leaves the base color unchanged.

10. Soft Light

Soft Light darkens or lightens the colors, depending on the blend color. The effect is similar to shining a diffused spotlight on the image. If the blend color (light source) is lighter than 50% gray, the image is lightened as if it were dodged. If the blend color is darker than 50% gray, the image is darkened as if it were burned in. Pure black or white produces a distinctly darker or lighter area, but does not result in pure black or white.

11. Hard Light

Hard Light multiplies or screens the colors, depending on the blend color. The effect is similar to shining a harsh spotlight on the image. If the blend color (light source) is lighter than 50% gray, the image is lightened, as if it were screened. This is useful for adding highlights to an image. If the blend color is darker than 50% gray, the image is darkened, as if it were multiplied. This is useful for adding shadows to an image. Pure black or white results in pure black or white.

Saturated colors in the blend layer overwrite the base image.

12. Vivid Light

Vivid Light burns or dodges the colors by increasing or decreasing the contrast, depending on the blend color. If the blend color (light source) is lighter than 50% gray, the image is lightened by decreasing the contrast. If the blend color is darker than 50% gray, the image is darkened by increasing the contrast.

Takes more saturation from the blend than Linear Light : Saturated colors (and black) in the blend overwrite the base image.

13. Linear Light

Linear Light burns or dodges the colors by decreasing or increasing the brightness, depending on the blend color. If the blend color (light source) is lighter than 50% gray, the image is lightened by increasing the brightness. If the blend color is darker than 50% gray, the image is darkened by decreasing the brightness and the hue is blended.

14. Pin Light

Pin Light replaces the colors, depending on the blend color. If the blend color (light source) is lighter than 50% gray, the **darker** colors of the main layer are unchanged, **lighter** colors in the main layer are replaced by the blend and the luminance is an average of the two. This is useful for adding special effects to an image.

15. Hard Mix

Hard Mix adds the red, green and blue channel values of the blend color to the RGB values of the base color. If the resulting sum for a channel is 255 or greater, it receives a value of 255; if less than 255, a value of 0. Therefore, all blended pixels have red, green, and blue channel values of either 0 or 255. This changes all pixels to primary colors: red, green, blue, cyan, yellow, magenta, white, or black.

By increasing the transparency of the blend one can achieve posterised effects.

16. Hue

Hue creates a result color with the luminance and saturation of the base color and the hue of the blend color.

This mode is the one that is good for tinting.

17. Saturation

Saturation creates a result color with the luminance and hue of the base color and the saturation of the blend color.

18. Color

Color creates a result color with the luminance of the base color and the hue and saturation of the blend color. This preserves the gray levels in the image and is useful for coloring monochrome images and for tinting color images.

Color in Texa is different -- uses hue and **full** saturation from the blend color.

19.Luminosity

Luminosity creates a result color with the hue and saturation of the base color and the luminance of the blend color. This mode creates the inverse effect of Color mode.

Not so in Texa ... the image is much lighter than I would expect - as if doing Add in luminance.

20.Add

Adds sums the pixels from the two layers -- so medium brightness in both layers will result in near white in the result. In this case I think it is the description that is wrong and Texa is right.

In case of values above 255 (in the case of RGB), white is displayed.

21.Subtract

Subtracts the pixel values in the source channel from the corresponding pixels in the target channel. This blend mode simply subtracts pixel values of one layer with the other. In case of negative values, black is displayed. Simplistically if the texture is darker then the images work in an overlay mode, if the texture is lighter then this results in a blend of the combine images.

22.Difference

The Difference and Exclusion blend modes work similarly but the Difference mode is the more severe, adding more color from the blend layer. Both subtract the colors in the layers from each other depending on which is the lightest. Using either mode with a white blend layer inverts the image and blending with black leaves the image unchanged.

Difference looks at the color information in each channel and subtracts either the blend color from the base color or the base color from the blend color, depending on which has the greater brightness value. Blending with white inverts the base color values and desaturates them, blending with black produces no change.

23.Average

Averages the values from the two combined images by averaging the pixel brightness images.

24.Negation

Negation is the "opposite" of difference mode. Note that it is **not** difference mode inverted, because black and white return the same result, but colors between become brighter instead of darker. This mode can be used to invert

parts of the base image, but not to compare two images.

Black blend color leaves the image unchanged; white blend layer inverts it and desaturates it - as described in Exclusion.

25. Exclusion

The Difference and Exclusion blend modes work similarly but the difference mode is the more severe. Both subtract the colors in the layers from each other depending on which is the lightest. Using either mode with a white blend layer inverts the image and blending with black leaves the image unchanged.

Exclusion creates an effect similar to but lower in contrast than the Difference mode, taking more of the blend color. Blending with white inverts the base color values, and desaturates them. Blending with black produces no change.

26. Reflect

Reflect can be used for adding shiny objects or areas of light. In addition it adds a 'brightness' to the image.

Lightens the image and adds the more saturated colors to the final image.

Worked Examples Using Texa

The following example images are used to demonstrate the features of the Texa plugin. The examples are derived from use of an image with simple one or two texture images.

No other plugins are used unless specifically mentioned.

In each example set the start image is shown, followed by the Texa texture image(s) used, followed by settings used on the various tabs, and finally the resultant final image.

The same small set of sample images has been used deliberately to show the effect of the different blend modes.

Example 1 – (Blend Mode = Normal)

This can be used to add a signature to an image.

The texture (signature) color must contrast with area in the image where it is to be placed and have a clear or similar color background

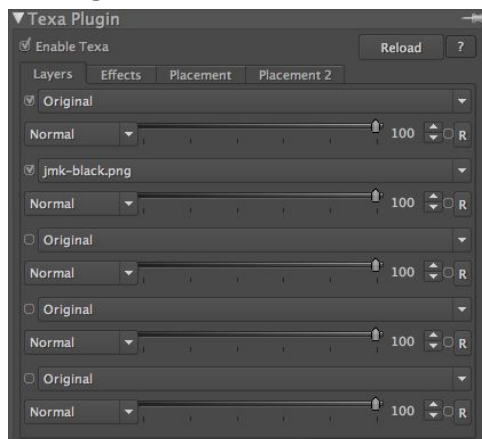
Start Image



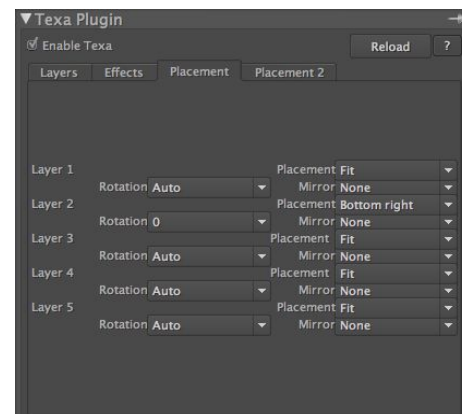
Texture

JMKnights

Settings



Placement



Placement 2

All default values.

Final Image



See the signature in the bottom right corner.

If required this could be turned in any direction using the Placement Rotation feature.

Example 2 – (Blend Mode = Darken)

The start image needs adjustment to produce a surrealistic effect. The luminosity blend is also used to provide lightening to the lower part of the image.

Start Image

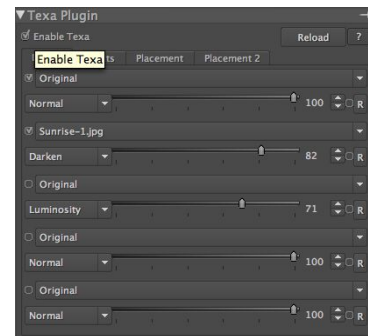


Texture

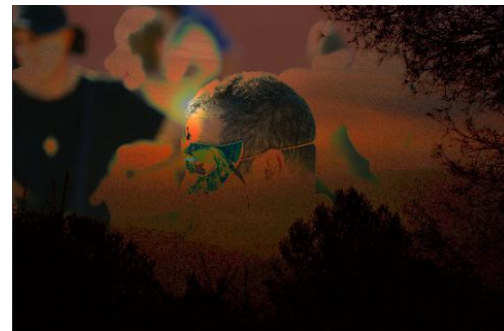


Settings

Notice that the main slider (opacity) is also altered to reduce the effect.



Without that, the final image looks like this!



Placement and Placement 2

All default values

Final Image



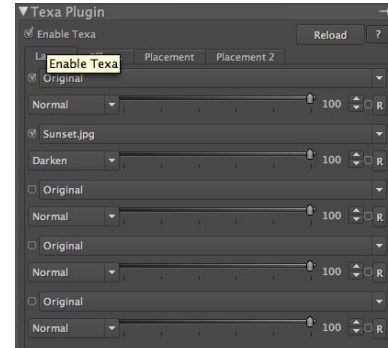
Example 3 – (Blend Mode = Multiply)

The start image needs a more interesting sky effect.

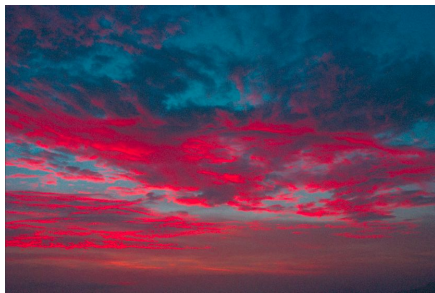
Start Image



Settings

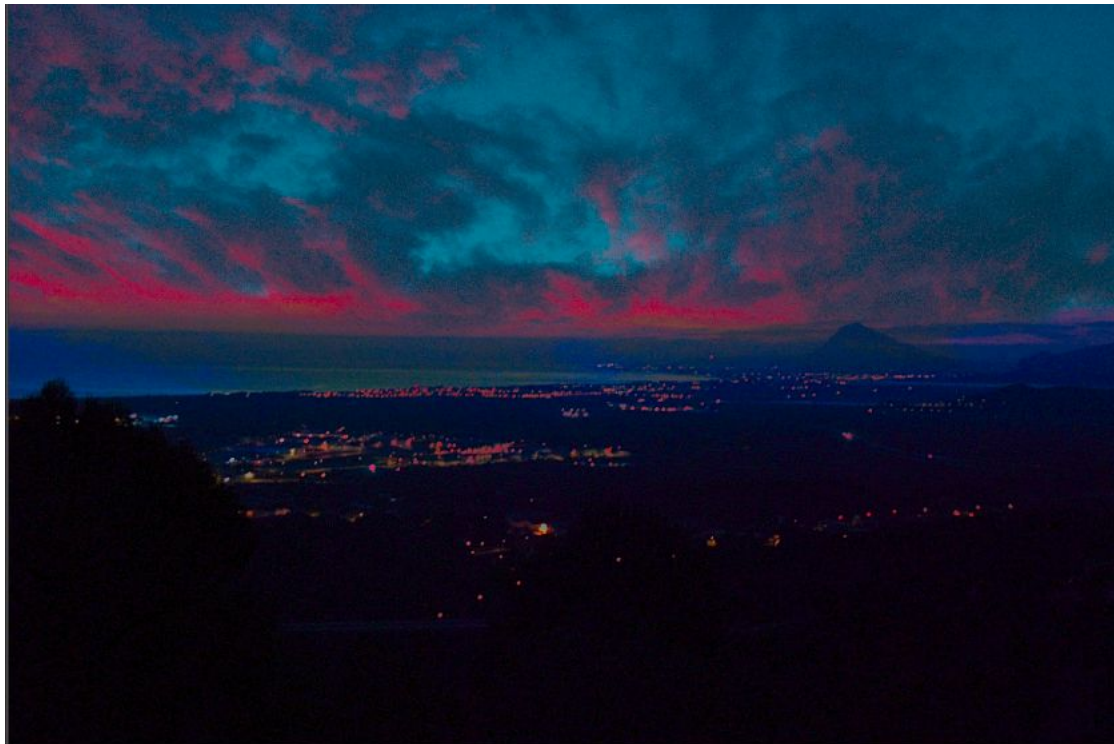


Texture



Placement and Placement 2
All set to default.

Final Image



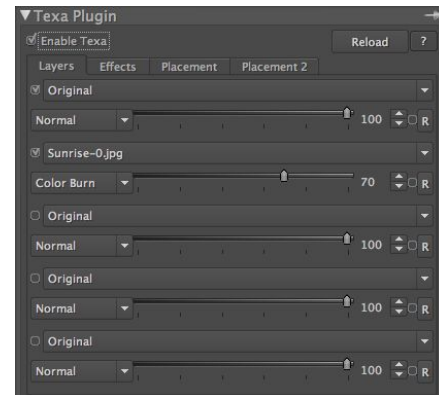
Example 4 – (Blend Mode = Color Burn)

The start image needs the foreground and some parts of the sky darkened.

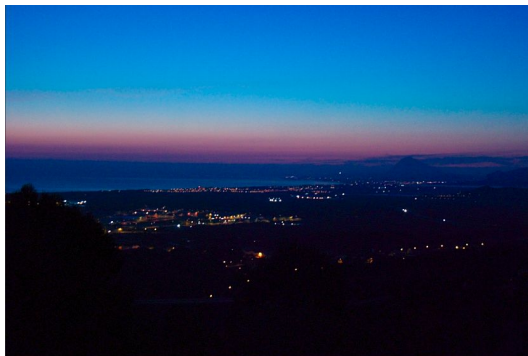
Start Image



Settings

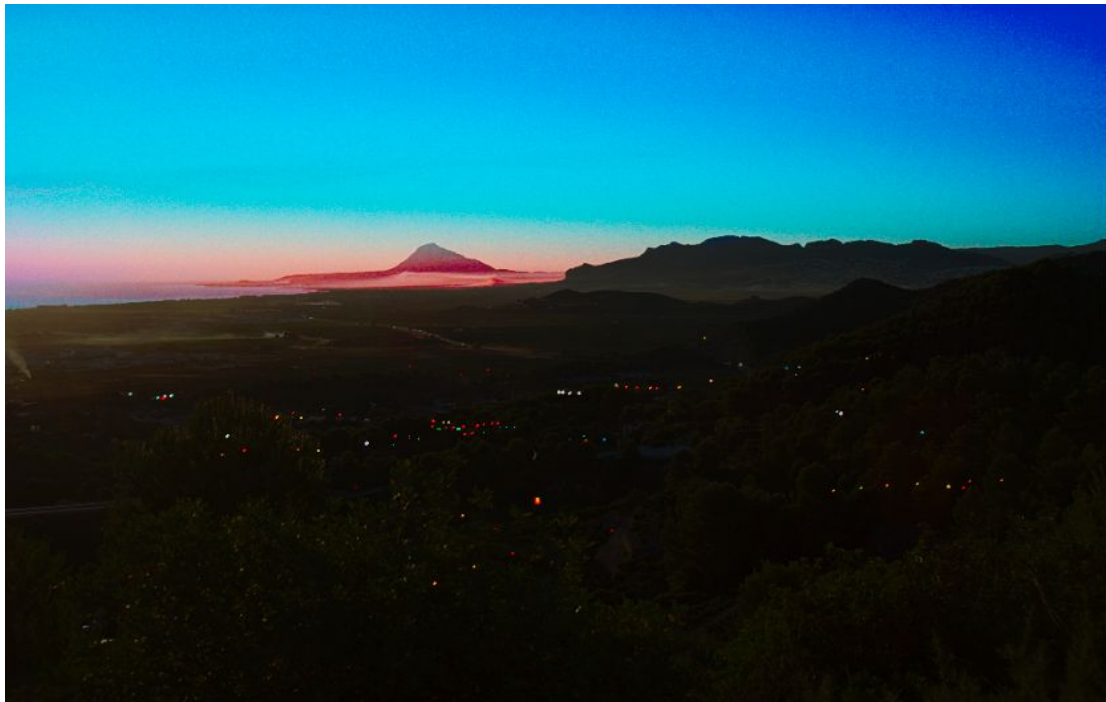


Texture



Placement and Placement 2
all set to default.

Final Image

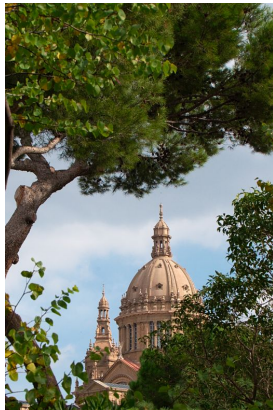


Example 5 – (Blend Mode = Lighten)

The start image needs a signature added to protect an image that is provided as a

proof.

Start Image



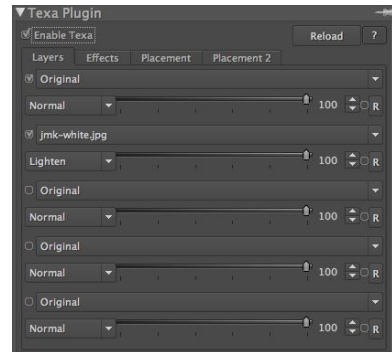
Texture



Final Image



Settings



Placement and Placement 2
all set to default.

Example 6 – (Blend Mode = Screen)

The start image needs a subtle lightening of the background and the shadow areas without blowing out the highlight areas. A subtle effect.

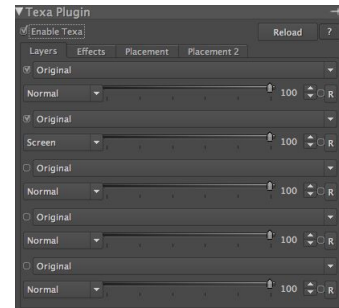
Start Image



Texture

None - uses original image in two layers

Settings



Placement and Placement 2
all set to default.

Final Image



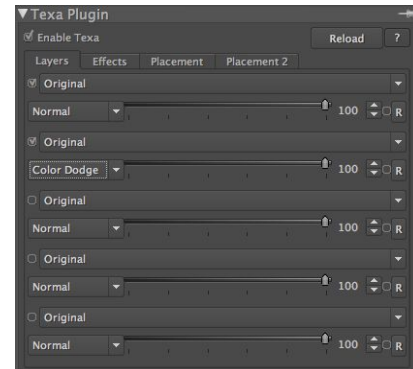
Example 7 – (Blend Mode = Color Dodge)

The start image needed to have the contrast increased to achieve a posterised effect required.

Start Image



Settings



Texture

None - uses original image in two layers

Placement and Placement 2

All – Defaults.

Final Image



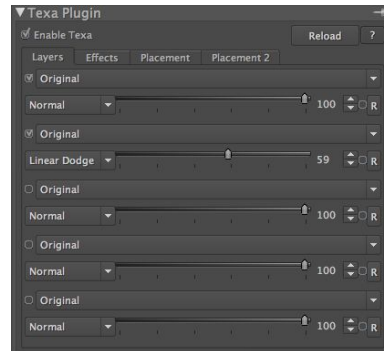
Example 8 – (Blend Mode = Linear Dodge)

The start image needs the background to be lightened and a little extra light brought into the shadow areas of the subject. Differences can be subtle!

Start Image



Settings



Texture

None used, the original image is used in Linear Dodge.Settings

Placement and Placement 2 all set to default.

Final Image



Example 9 – (Blend Mode = Overlay)

The start image needs a cloud to be added from a texture.

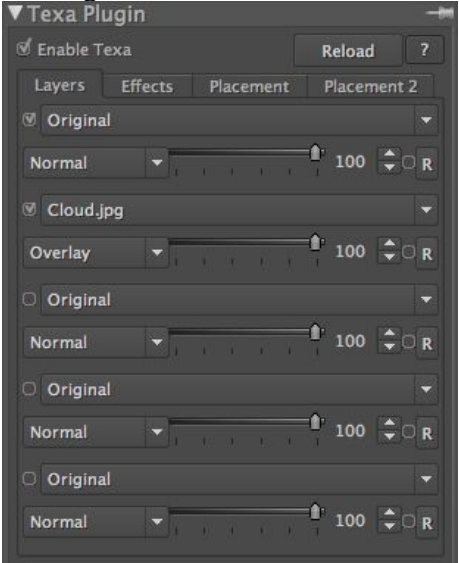
Start Image



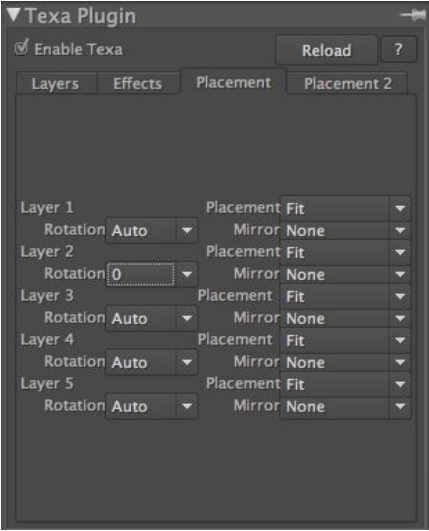
Texture



Settings

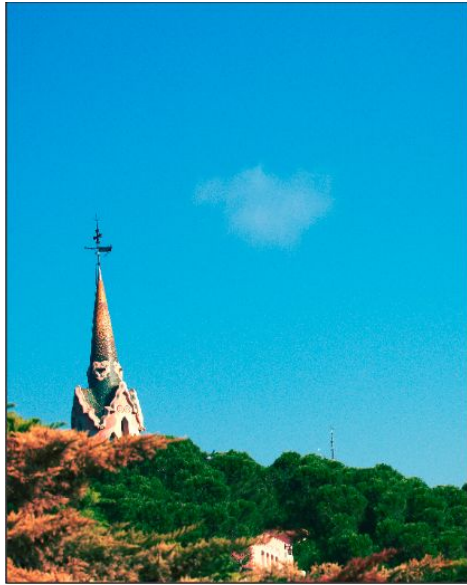


Placement



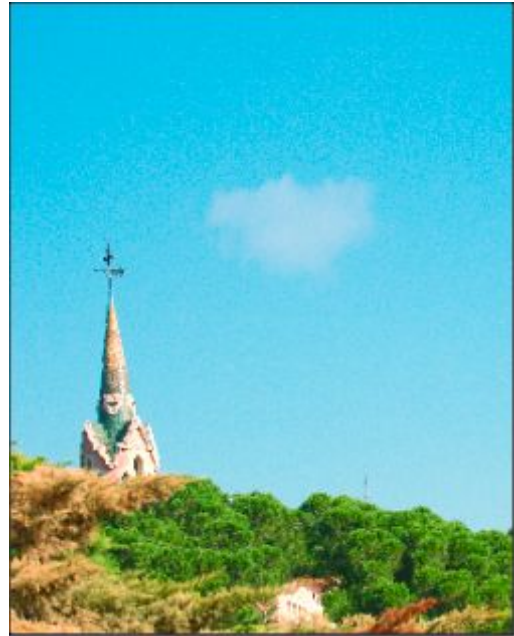
Placement 2
all set to default

Final Image



The cloud is blended into the image but is not well represented. Changing the texture to a brighter cloud image results in an improvement in the final image.

Revised Final image using revised texture



Revised Cloud Texture



Example 10a – (Blend Mode = Soft Light)

The start image needs a cloud added to the sky.

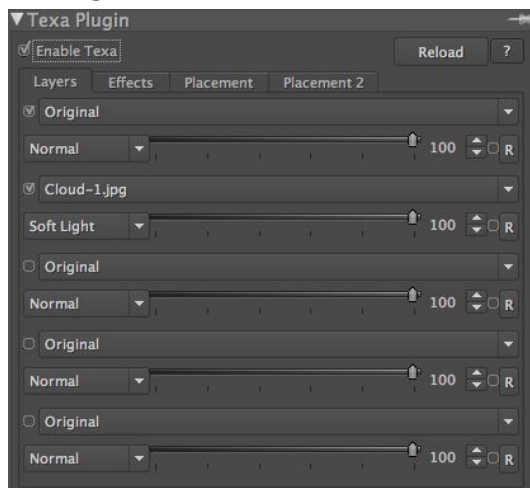
Start Image



Texture



Settings



Placement and Placement 2

All defaults.

Final Image



Notice that the sky color has also been changed from the original. This can be adjusted to match the original color by use of the Hue/color slider in the Bibble Color panel.

Example 10b – (Blend Mode = Soft Light)

This image was used to show the difference between the various blend modes (Soft/Hard/Linear Light).

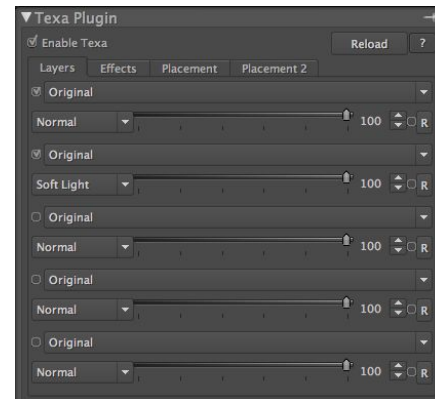
Start Image



Texture

None

Settings



Placement and Placement 2

All – Defaults.

Final Image



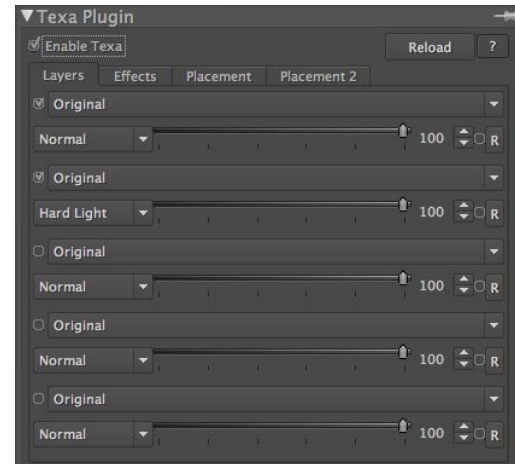
Example 11 – (Blend Mode = Hard Light)

The start image was taken in overcast and soft light so needs a contrast lift.

Start Image



Settings



Texture

None

Final Image



Placement and Placement 2

All – Defaults.

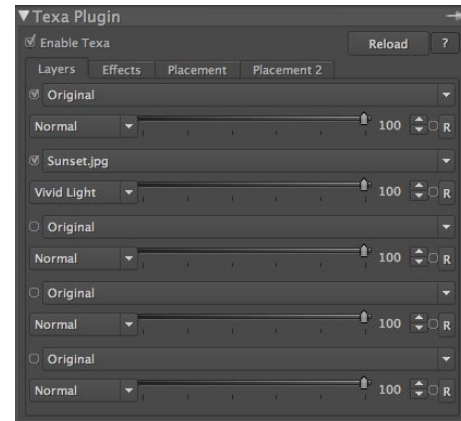
Example 12 – (Blend Mode = Vivid Light)

The start image needed to be adjusted to produce a more surreal image for the desired use.

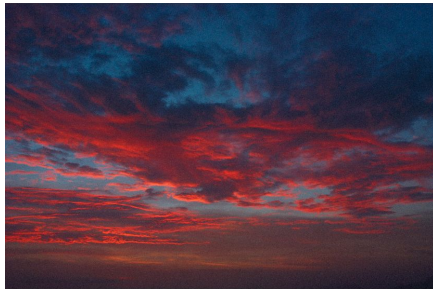
Start Image



Settings



Texture



Placement and Placement 2
All – Defaults.

Final Image



Example 13 – (Blend Mode = Linear Light)

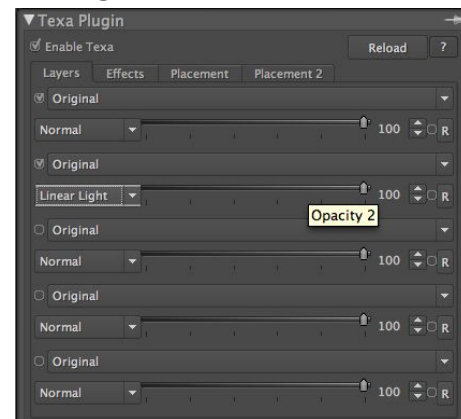
The start image needs a further increase in contrast compared to use of the Hard Light blend mode.

Start Image



None.

Settings



Placement and Placement 2

All – Defaults.

Texture

Final Image



Example 14 – (Blend Mode = Pin Light)

The start image when processed with this blend mode produces a less contrasty image than Hard Light.

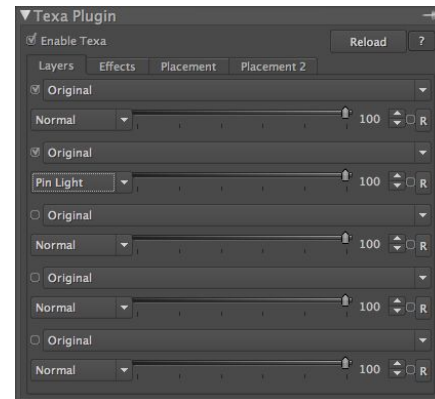
Start Image



Texture

None.

Settings



Placement and Placement 2

All – Defaults.

Final Image



Example 15 – (Blend Mode = Hard Mix)

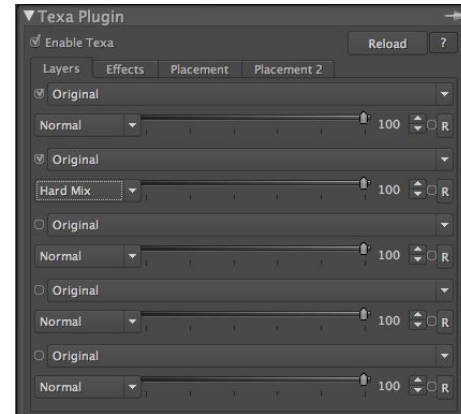
The start image needs to be processed to produce a high contrast image.

Start Image



Texture
None.

Settings



Placement and Placement 2
All – Defaults.

Final Image



Example 16 – (Blend Mode = Hue)

The start image uses the original image plus a texture derived from a previously treated version of the image.

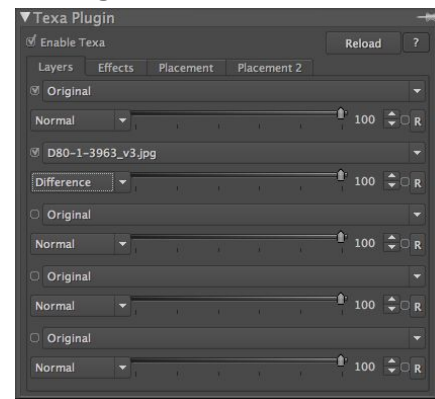
Start Image



Texture



Settings



Placement and Placement 2
All – Defaults.

Final Image



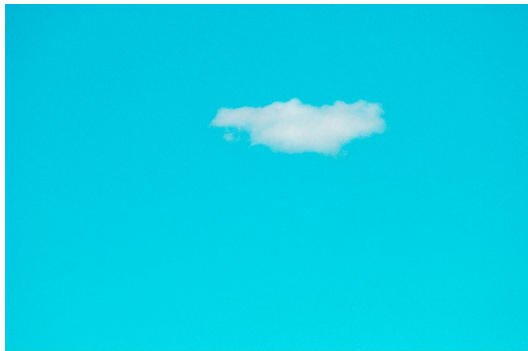
Example 17 – (Blend Mode = Saturation)

The start image was processed to produce a posterized effect.

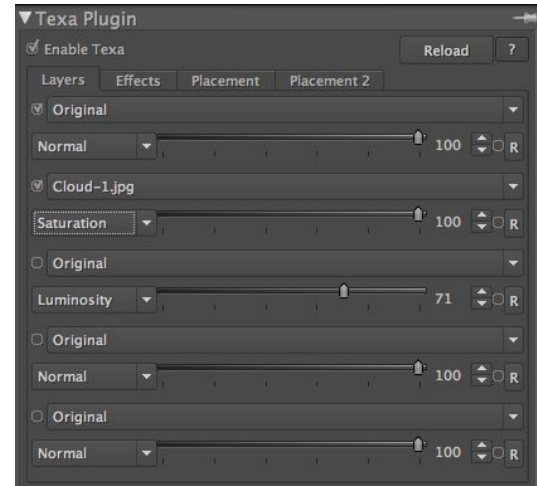
Start Image



Texture



Settings



Placement and Placement 2

All – Defaults.

Final Image



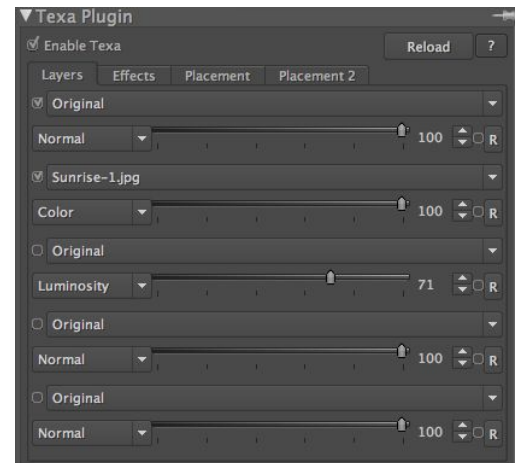
Example 18 – (Blend Mode = Color)

The start image was processed to produce a image witha blend from the two images but where the colors were complimentary.

Start Image



Settings



Texture



Placement and Placement 2

All – Defaults.

Final Image



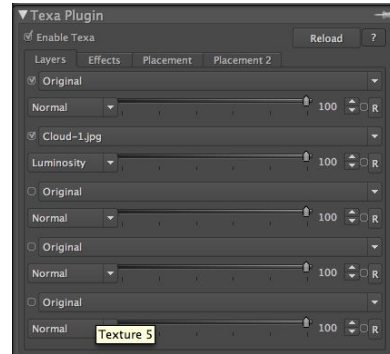
Example 19 – (Blend Mode = Luminosity)

The start image was converted to a water color like effect by using this blend mode. Depending on the image then the result will change significantly.

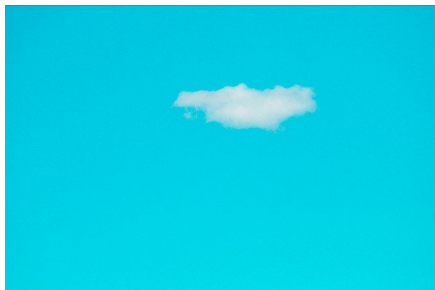
Start Image



Settings

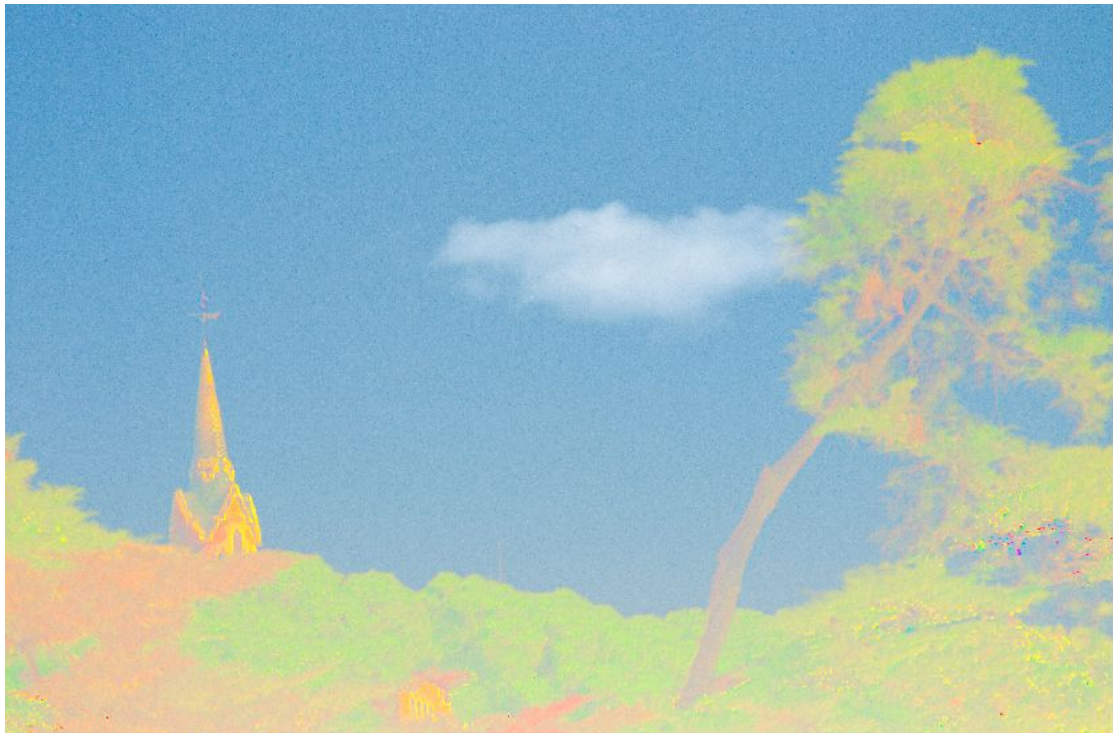


Texture



Placement and Placement 2
All – Defaults.

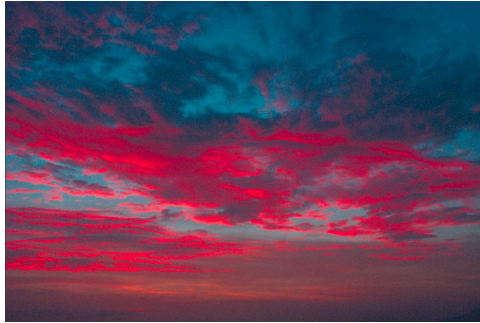
Final Image



Example 20 – (Blend Mode = Add)

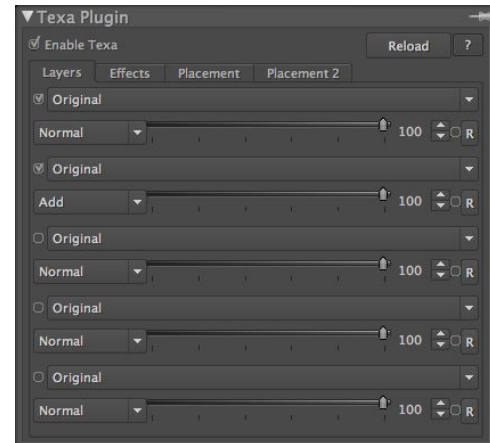
The start image needs a to be lightened and with a little extra contrast on the brighter sections, see yellow cloud parts on final image.

Start Image



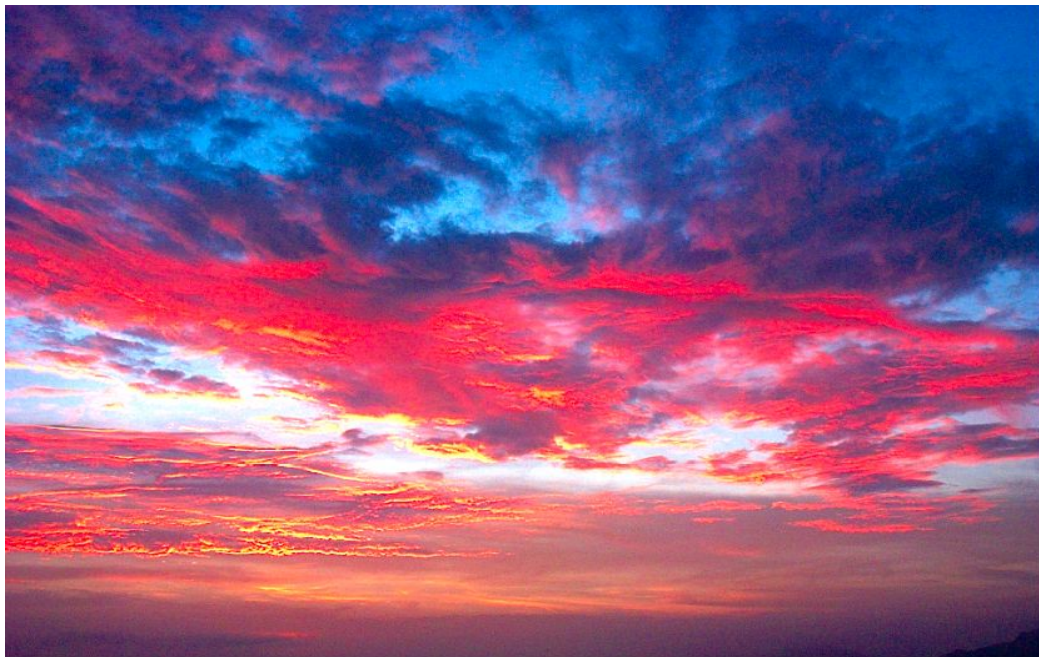
Texture
None

Settings



Placement and Placement 2
All – Defaults.

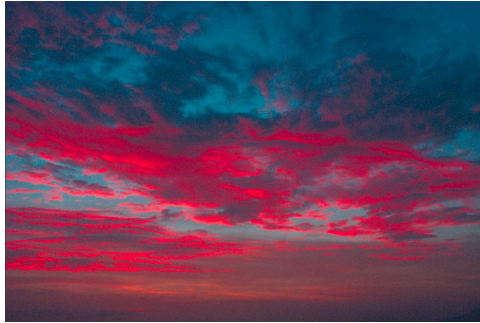
Final Image



Example 21 – (Blend Mode = Subtract)

The start image needed to be reduced so that only a dark cloud with red edges was produced.

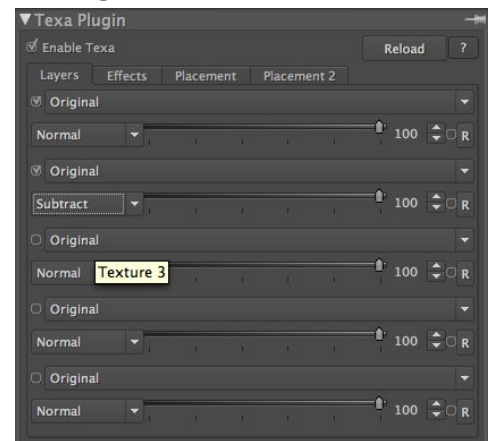
Start Image



Texture

None

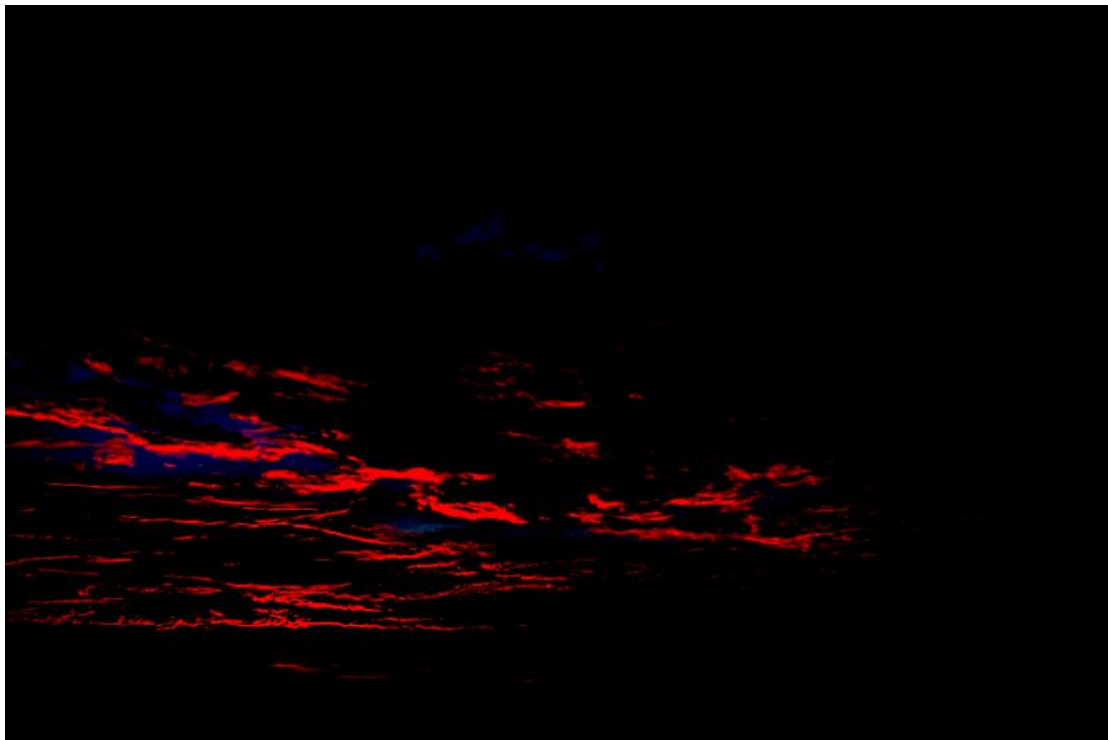
Settings



Placement and Placement 2

All – Defaults.

Final Image



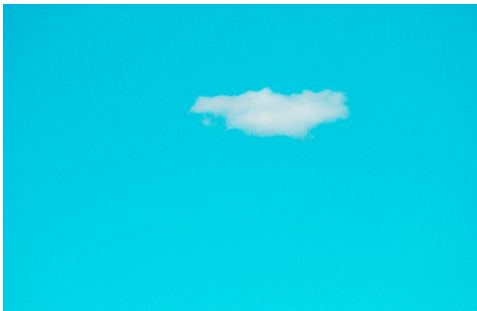
Example 22 – (Blend Mode = Difference)

The start image was blended to produce an image that looked like a cross-processed effect.

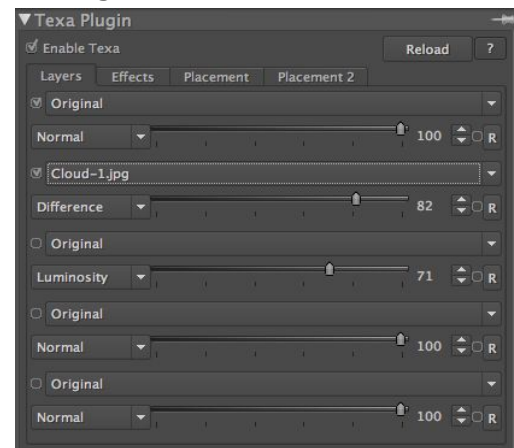
Start Image



Texture



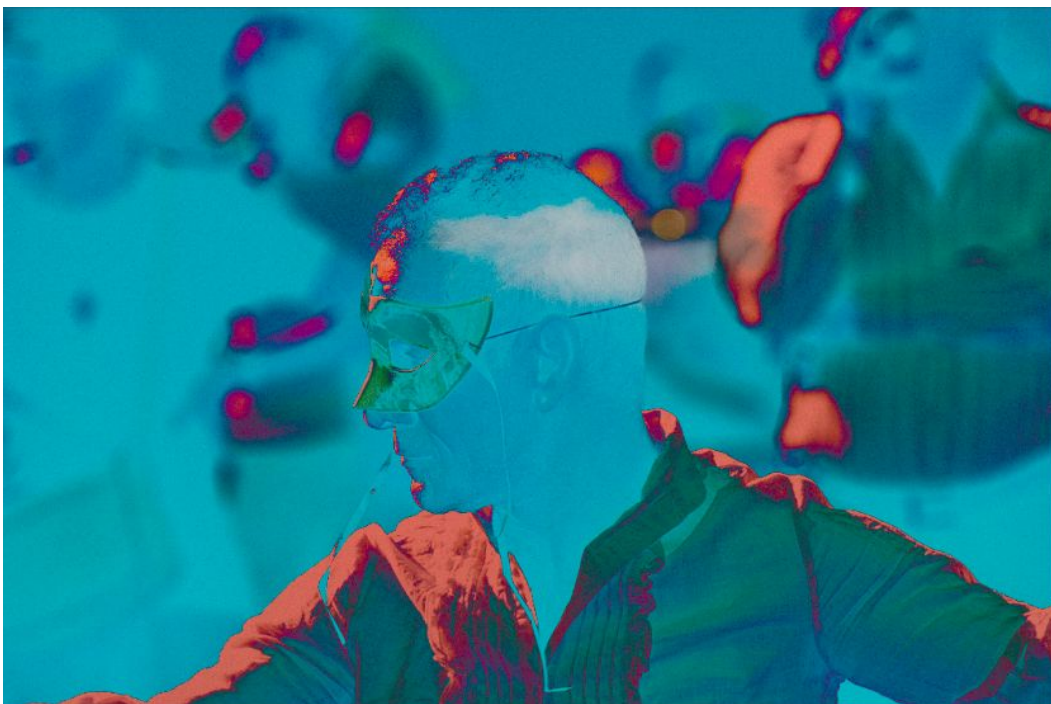
Settings



Placement and Placement 2

All – Defaults.

Final Image



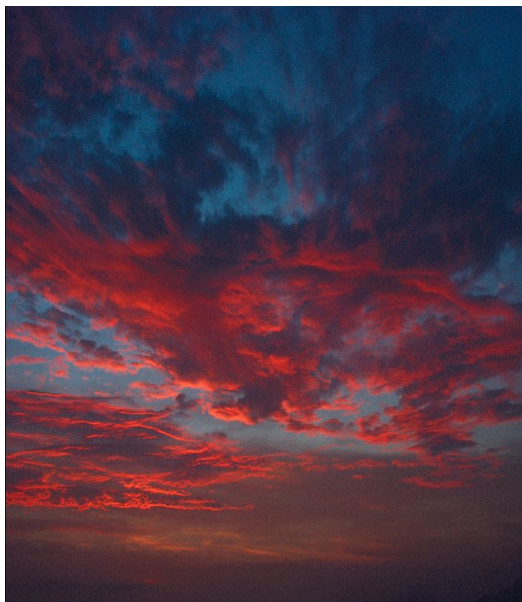
Example 23 – (Blend Mode = Average)

The start image is blended to produce an unnatural effect.

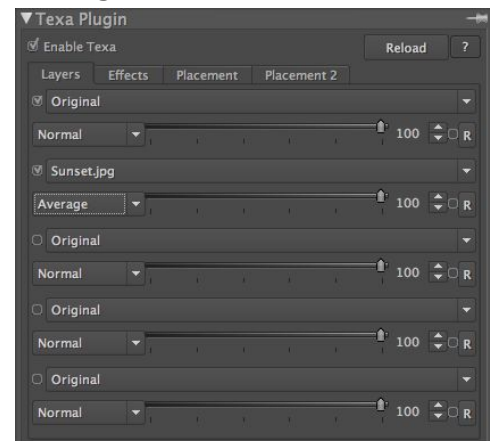
Start Image



Texture

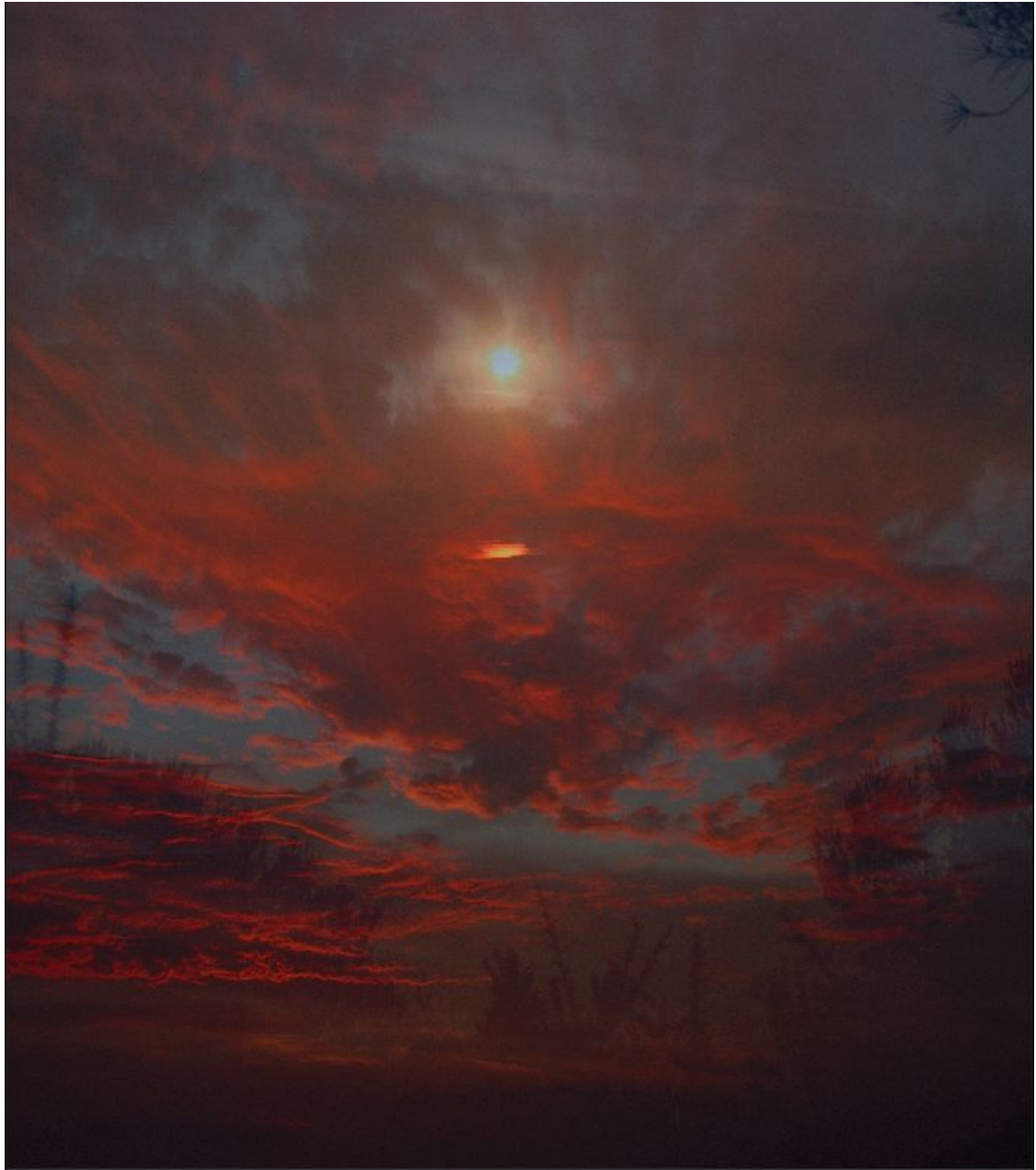


Settings



Placement and Placement 2
All – Defaults.

Final Image



Example 24 – (Blend Mode = Negation)

The start image was treated to produce a unusual effect.

The effect produced is more contrasty than the following result using Exclusion.

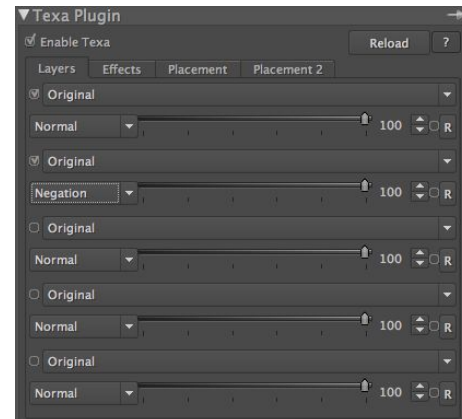
Start Image



Texture

None.

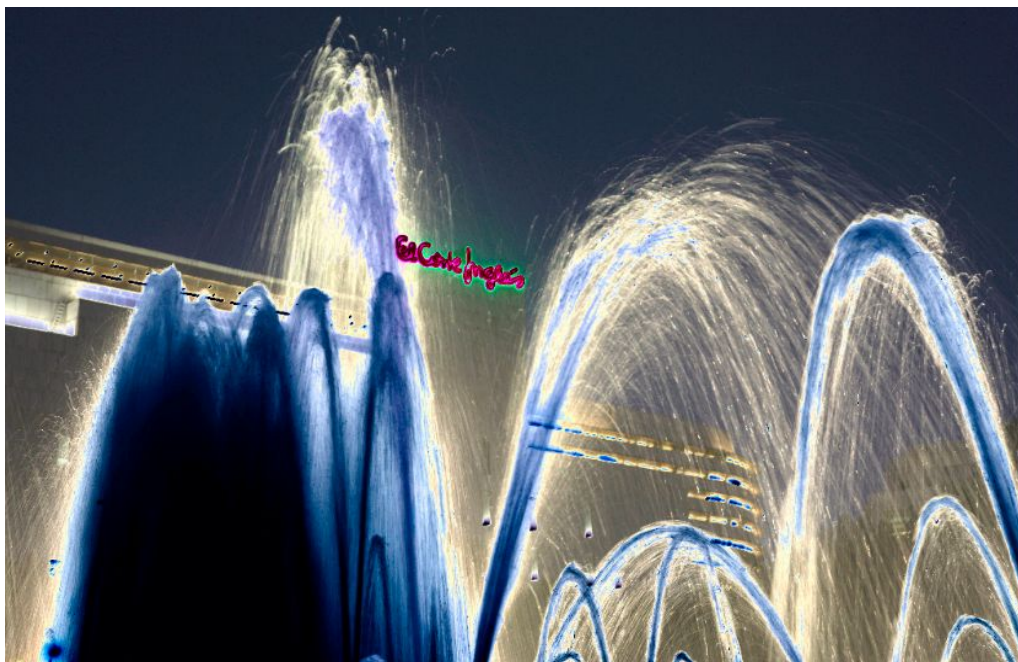
Settings



Placement and Placement 2

All – Defaults.

Final Image



Example 25 – (Blend Mode = Exclusion)

The start image was treated to produce a unusual effect.

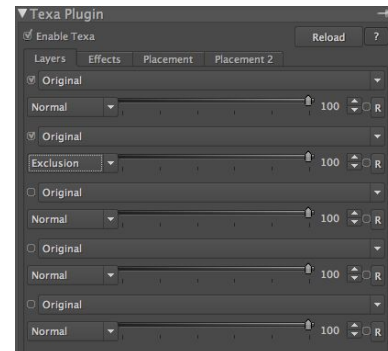
The effect produced is duller/flatter than the previous result using Negation.

Start Image



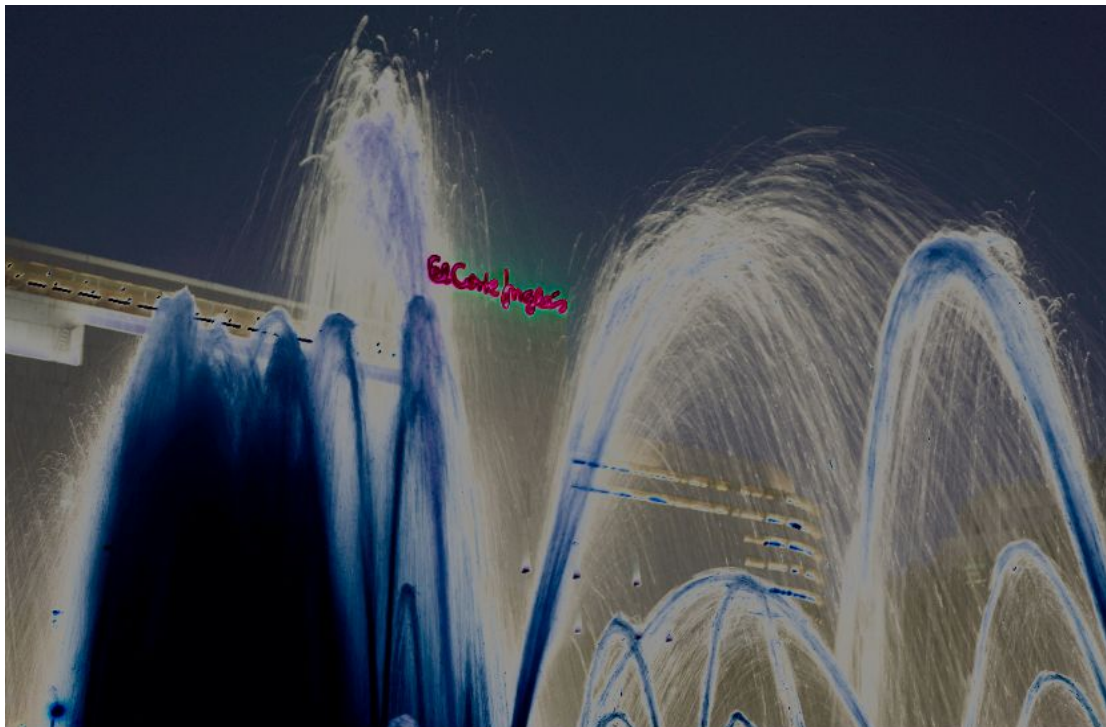
Texture
None.

Settings



Placement and Placement 2
All – Defaults.

Final Image



Example 26 – (Blend Mode = Reflect)

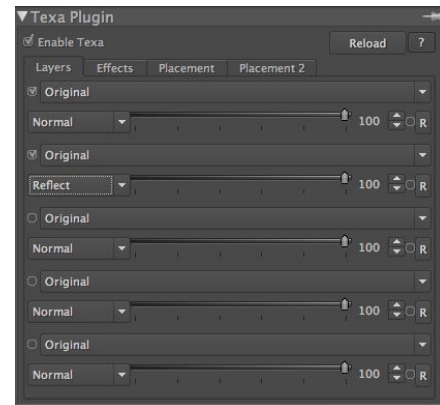
The start image was a little dull and flat but by using the reflect mode the image is made into a bright, high contrast image.

Start Image



None

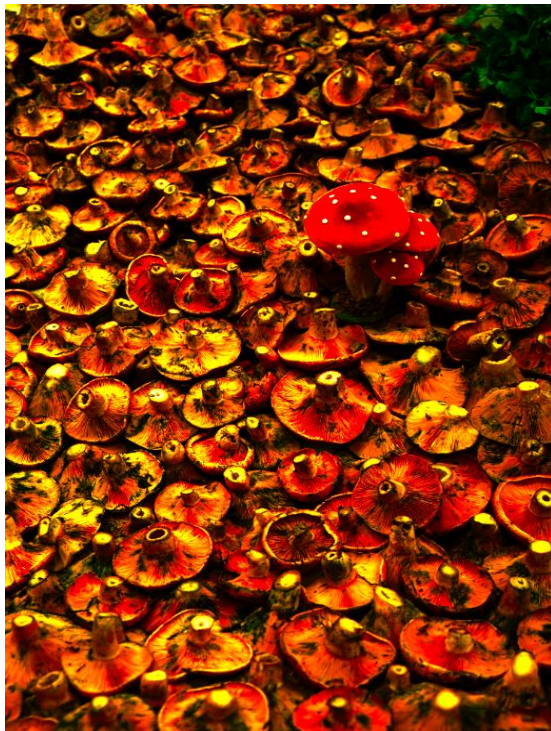
Settings



Texture

None - Original image used in two layers

Final Image



Placement and Placement 2

All – Defaults.

Additional Tips and Tricks

Users of the Texa plugin are encouraged to contribute to this section by posting comments and tips and tricks to the Texa thread in the Bibble Support Forum.

<http://support.bibblelabs.com/forums/viewtopic.php?f=98&t=15467>